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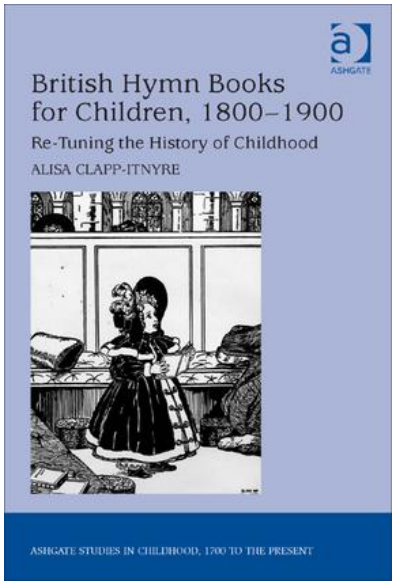
In this issue:

Alisa Clapp-Itnyre, *British Hymn Books for Children, 1800-1900: Re-Tuning the History of Childhood*. Ashgate Studies in Childhood, 1700 to the Present. London and New York: Routledge, 2016. xviii + 306 pp. ISBN 978-1-4094-5430-4 (hardcover).



Despite the many facets of Victorian musical culture scholars have addressed in the emergence of British music studies in the past thirty years, perhaps the only kind of music to remain more understudied than sacred is that of children. Thus, Alisa Clapp-Itnyre's *British Hymn Books for Children, 1800-1900: Re-Tuning the History of Childhood*, although coming from disciplinary origins of literature and childhood studies, fulfills two voids. Likewise, it contributes a musical perspective to childhood studies, a blossoming field that has thus far been dominated mostly by literature. Positioned "somewhere between labor and play, between austere didacticism and idyllic scenes of childhood, between the adult and the child," Victorian children's hymnody, the subject of Clapp-Itnyre's book, sits at the intersection of childhood studies as well as religious, literary, and music history, but has been disregarded in all three, despite being central in Victorian culture. As she asserts, "hymn singing permeated children's lives, not just in churches and chapels on Sundays. . . but throughout the week in schools and the home. . . touch[ing] all aspects of nineteenth-century childhood, all denominations, classes, locales, equally for both genders" (3). Thus, that nearly all Victorian children—whether boy or girl, or working, middle, or upper class—participated in hymn singing certainly makes Clapp-Itnyre's project important, particularly in painting a more complete picture of musical life in nineteenth-century Britain, where so much musical repertoire and practice was class oriented.

The six chapters that comprise the body of Clapp-Itnyre's volume interrogate Victorian children's hymns in terms of text, tune, and image, frequently considering them in relevant artistic, societal, and religious contexts. Underlying these approaches is the assumption that these hymns empowered children as they read, sang, and moved to them. Chapter 1 ("Creating Communities of Song: Class and Gender in Children's Hymn-Singing Experiences") locates the contrasting societal spaces in which working, middle, and upper class children were exposed to and sang hymns. While contexts of upper-class public (boarding) schools, middle-class homes and churches, and working-class National, Sunday, and Ragged Schools certainly differed, the hymns children sang in these various class-defined spaces were often the same. As a "communal act, hymn singing created class-based communities," but simultaneously hymns, as intended for and sung by "a larger Christian community of child hymn singers, ... mitigated class distinctions" (18). Such was the case not only because all children had access to hymns and hymn books (unlike other literary and musical forms) but also because the language of a certain body of hymns was inclusive and "relatively free of class markers" (52). Chapter 2 ("Re-Writing the History of Children's Literature: Three Periods of Children's Hymnody") places hymns within the history of children's literature and theorizes three distinct phases of children's hymnody: Evangelical, Tractarian, and Romantic. These periods reflect contemporary conceptions of children and complicate the traditional notions of the adult/child binary associated with nineteenth-century children's literature.

While chapters 1 and 2 address hymns and singing in terms of social spaces and chronology, chapter 3 and 4 address musical and visual features. Chapter 3 ("Complicating Child-Adult Distinctions: 'Crossover' Children's Hymn-Texts and Tunes") identifies and categorizes the twenty-five most popular hymns and tunes in children's hymn books. It also distinguishes between child-centered and adult hymns that children sang (and that appeared in children's hymn books), and examines children's hymns that appeared in adult hymn books. Such statistical detailing reveals a high number of crossover hymns and a fluidity between child and adult hymnody, and "deconstructs the notion of a definitively 'child hymn' " (9). Turning to the visual, chapter 4 ("Staging the Child: Agency and Stasis for Children in Art and Hymn-Book Illustrations") considers illustrations in children's hymn books, placing them in the contexts of the 1860s Golden Age of Illustration, the 1870s Golden Age of children's picture-book illustrations, and the "late-century cult of the child in high art" (9).

Chapters 5 and 6 explicate two common social themes within children's hymnody: philanthropy and death. The former ("Reforming Society: Missionary, Bands of Hope, and Bands of Mercy Hymns") details the role of children's singing in spreading the word of the gospel and advocating temperance and kind treatment of animals. Chapter 6 ("Resurrecting the Child: The Cult of the Deathbed, Hymns of Faith, and Children of Faith") shows how hymns prepared children for death—addressing both the meeting of a heavenly home late in life and more immediate cases of childhood illness.

Clapp-Itnyre's study has many strengths. She forms the thrust of her arguments based on extensive study of published hymn books geared towards children, the majority of which are now housed in libraries and archives in Britain and, in some cases, the United States. Her methodology impressively encompasses textual, musical, and visual analyses, as well as statistical comparisons of repertoire included in hymnbooks. Children's own writing is also important in her study, particularly marginalia they left alongside hymns in personal copies

of hymnbooks (which sometimes included children's parodies of hymns) and their descriptions of hymn singing in life writing (such as diaries kept while children or memoirs written as adults). She also at times draws on descriptions of hymn singing in Victorian fiction, such as in Elizabeth Gaskell's *North and South* (127) and Thomas Hardy's *Tess of the d'Urbervilles* (15). Clear writing and organizational markers make the book easy to follow even when the content is at times data heavy, and each chapter has several key points delineated by helpful section headers. The volume is supplemented by an extensive bibliography of primary and secondary sources that demonstrates the interdisciplinary breadth of Clapp-Itnyre's project. If there are any weaknesses, one is the book's title. While the title of the book suggests the focus is on children's hymn books, the book really is about the cultural practice of children's hymn singing of which hymn books are an important archival source. Secondly, differences among Christian denominations are not addressed.

Nevertheless, that hymnody *was* such a common practice among so many children, in a variety of secular and sacred and domestic and public spaces that intersected with not just musical life, but also literary and visual Victorian cultures and a variety of social and religious movements, makes *British Hymn Books* a valuable contribution to Victorian studies.

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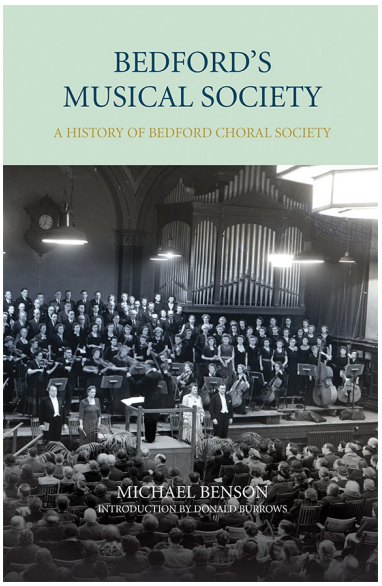
Bedford's Musical Society: A History of Bedford's Choral Society. Michael Benson, with an introduction by Donald Burrows. Woodbridge, UK and New York: Boydell Press, 2015. ii + 289pp. ISBN 978-0-8515-5081-7 (hardcover).



Published by the Boydell Press for the Bedfordshire Historical Society, Michael Benson's *Bedford's Musical Society* reconstructs the activities of the Bedford (Amateur) Musical Society, now Bedford Choral Society, an organization that celebrates 150 years of musical activity in 2017. Bedford, the county town of Bedfordshire, flanks the River Ouse in eastern England and is surrounded by Buckinghamshire, Northamptonshire, Cambridgeshire, and Hertfordshire. Today Bedford's Borough Council encourages businesses by emphasizing its strategic location as a "knowledge and innovation corridor linking Oxford, Bedford, Luton and Cambridge."[1] Vital to the town's development and accessibility,

[1] "Bedford Location Map," *Bedford Borough Council*, http://www.bedford.gov.uk/business/invest_in_bedford/bedford_location_map.aspx (accessed 17 January 2017).

Bedford's railway connections date back to 1846 with the opening of a line between Bedford and Northampton; a Cambridge line (1860) and links to London followed (1864).[2] In 2017, London's St. Pancras Station is a mere 35-minute journey by train, with a timetable that the many visiting musicians to Bedford in the first part of the twentieth century would have envied. All of this forms the backdrop to the book reviewed here in which, for the first time, the development of Bedford's musical life is evaluated through the lens of its Musical/Choral Society's long history.

Benson's study gathers together a large quantity of information and is strong in archival and local knowledge, including careful interpolation of personal testimony drawn from interviews and diaries. The tone is generally direct and does not assume musical expertise on the part of the reader. Two writers, each of whom brings a specific perspective to the narrative, contribute the opening and closing sections of the volume. The introduction (12pp.), by Donald Burrows, furnishes a valuable summary of the Society's overarching achievements and relevance. Burrows situates Bedford's musical life in a broad historical and national context, noting the amateur status of the chorus throughout its history and underlining the ways in which the Society's fortunes and approach mirrored societal and musical changes over time. The afterword (5pp.), written by Ian Smith (the Choral Society's current Director of Music), provides a concise view from the podium of the period 1991 to 2015, bringing the history forward to the present day.

Nestled between these contributions, Benson's narrative lies at the heart of the volume. His direct association with the town, its musical life and personalities, and his service on the Society's committees combine to tinge this history with a sense of pride. Benson carefully documents the ups and downs of the Society, describing shifts in personnel and the vagaries of internal and local politics, and drawing *inter alia* on committee minute books, local newspaper commentary, and programs. His ten chapters encompass the period 1800 to 1991 and take a chronological approach. Among them, chapter 3 "Eminent Victorians, 1868–1900" (including the opening of the Corn Exchange and its use as the new concert venue) and chapter 10 " 'You've never had it so good', 1959–91" (encompassing the period of David Willcocks's conductorship) are the most substantial. Sixteen plates (in color, sepia, and black and white print) include interesting images of key individuals. Two appendices provide catalogues of (1) concerts and works programmed by the Musical/Choral Society 1867–2010, and (2) choral works performed by the Bedford Free Church Choral Union/Choral Society 1920–33. Although the appendices provide a useful summary of core data amassed, these lists are not knitted into the main discussion and lack detail that would assist in immediate understanding of patterns beyond the works themselves. Three indexes are also supplied: musical works (arranged alphabetically by work title); personal names; and subjects.

From the limited musical activity in the early-nineteenth-century town, with its first *Messiah* performance in 1812 and charitable music festival in 1825, Benson discusses the growth of musical life against local industrial developments, for example the opening of the Britannia Ironworks in 1859. Through its three local "founding fathers" (Philip Diemer, Robert Rose,

[2] William Page, introduction to "The Borough of Bedford," in *A History of the County of Bedford: Volume 3* (London: Victoria County History, 1912), 1-9. *British History Online*, http://www.british-history.ac.uk/vch/beds/vol3/pp1-9.

and Hermann Steinmetz), the Bedford Amateur Musical Society was formed in 1867.[3] Formerly a fellow student of Sullivan's at the RAM, Diemer's enduring conductorship supplied useful experience and connections to the Society. Audition processes for singers and the rules governing membership in the early years demonstrate the desire to ensure commitment from participants. In December 1868 four professional instrumentalists from the Royal Italian Opera in London were engaged to strengthen a performance of *Judas Maccabeus*. In 1883 Edward Halfpenny became the regular London professional to lead the orchestra, continuing to do so until 1919 (91). Welcome dashes of additional atmosphere stem from such details as the listing of the provision of refreshments for a *Messiah* concert in December 1870 including: "a plate of sardines 1½d, a glass of Cherry [*sic*] 3d, and for ale or stout" (37). As Benson explains, from 1874—with concerts now at the newly opened Corn Exchange—greater audience numbers could gain access. Previously, concerts had been given in the Bedford Rooms and were dogged by poor acoustics and excessive heat. A stronger argument for the step change that the new venue afforded the Society could have been constructed here with the addition of details of population growth, ticket affordability, and an analysis of the committee's attempts to broaden the demographic. Concerts were long and works including *Messiah*, *Elijah*, and *The Creation* became familiar items. Such composers as W.S. Bennett, Gounod, G. Macfarren, Benedict, Costa, Rossini, F. H. Cowen, Sullivan, and Stanford were billed; Diemer also included his own works.

After Diemer's resignation in 1900, Dr. Harry Harding was the main conductor.[4] His connections included Sir Frederick Bridge at Westminster Abbey who, like Cowen, Coleridge-Taylor, and Stanford, presided as a conductor-composer in Bedford. Harding, like Diemer, conducted his own works but was also responsible for performances including Elgar's *The Banner of St George* (1901), *King Olaf* (1905), *The Dream of Gerontius* (1910, 1921), and *The Apostles* (1922, 1923). Situating the 1910 *Gerontius* as "a turning point for the Musical Society" (85), Benson considers the performances of Elgar's choral works under Harding's direction to have been the concerts for which he "was perhaps best remembered." Negative press arose from performances of *The Apostles* in both 1922 ("a very severe test of their [the Society's] capabilities" [94]) and 1923, when greater dynamic contrast from the chorus was advocated. Harding's resignation immediately followed, leaked to the press before Society members had been notified. The continued importance and agency of the conductorship—passing through the hands of figures including Herbert Colson, Marshall Palmer, Norman Frost, Clarence Raybould, David Willcocks, and Michael Rose—is clear. And in the twists and turns of fortune traced in the book, the relocation of the BBC's staff to Bedford between 1941 and 1945 transformed the town's musical fortunes at an unexpected juncture.

From the perspective of British music scholars, it is important to note that although a range of secondary sources is listed in the bibliography, the materials exclude much of the valuable work done since the 1980s on concert life, choral societies and festivals, reception, music criticism, and so on. As a result, broader connections to the themes and understandings derived from the wider discipline of British music studies are thin on the ground. The narrative is located in a dimension that encompasses historical developments

[3] Burrows describes this as the "club model," serving only its performers and subscribers (4).

[4] For a biography of Harding from 1908, see "Dr. H. A. Harding. Honorary Secretary of the Royal College of Organists," *The Musical Times* 49, no. 787 (1908): 565–67. doi:10.2307/903887.

(such as the popularity of Sullivan and later of Elgar). It does not forge ongoing connections with the nationwide issues (including critical agendas and networks, increasing professionalization and unionization, publisher power, audience behavior and education, the standardization of concert pitch) that emerged in British musical culture over this long time-span. So, for example, complaints in relation to talking during performances in the 1870s are recounted; the provision for smoking in concerts is noted; grumbling from a member of the press asserting that he was uncivilly treated (seated at the back without copies of programs) are covered (40). After the book's introduction there is no reflection of how these issues compared to the approaches and experiences of musical institutions around Britain.

Taken as a whole, this volume is a welcome contribution to the literature on provincial musical activity. Burrows's introductory contextualization and summary is useful and astute; Smith's afterword reinforces the sense that the Society remains the sum of its people to the present day. Impressive in its archival thoroughness, Benson's account focuses on the enterprising activities and history of Bedford's Choral Society in a local framework. Its human touch, evident in the inclusion of such comments as "when he [David Willcocks] was rehearsing the choir in Bedford, he would sometimes put a handkerchief or something on his head to test whether people were watching" (182), brings the practicalities of the Society's work to life. It will facilitate a wider awareness of the conditions, relevance, and quantity of the Society's activity in Bedford since the nineteenth century. Rich in local knowledge and detail, the volume provides scholars in British music studies with a foundation on which to construct and include understandings of Bedford's place on the nation's musical map.

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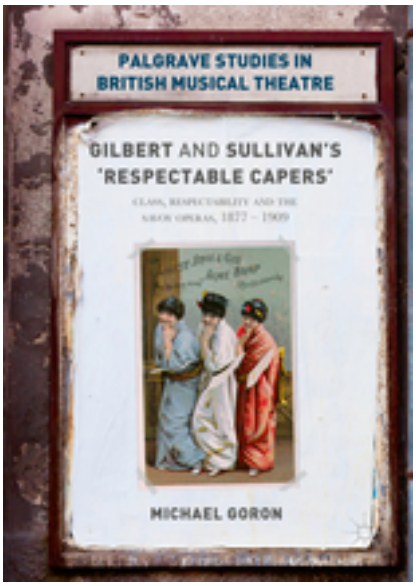
Gilbert and Sullivan's 'Respectable Capers': Class, Respectability and the Savoy Operas, 1877-1909. Michael Goron. Palgrave Studies in British Musical Theatre. London: Palgrave Macmillan, 2016. xviii+249pp. ISBN 978-1-1375-9477-8 (hardcover).

At first glance, Michael Goron's book would seem to parallel Regina Oost's recent study *Gilbert and Sullivan: Class and the Savoy Tradition, 1875-1896* (Ashgate, 2009) so closely as to be superfluous, as both deal closely with the relationship of the audience to the three collaborators of the Savoy machine—Gilbert, Sullivan, and D'Oyly Carte. Skeptical as I was in the first thirty or so pages, Goron's more polemical approach is a valuable supplement to Oost. Goron probes the evidence more deeply and provides a theoretical framework (and an additional layer of quantitative data) to issues that are more or less conventional wisdom anyway. It is not news that the Savoy Theatre and its repertoire was established to be a different sort of operation than its other West End rivals: a respectable house staging works of unobjectionable "innocent merriment" (not that there was never any objection). In their own ways, Oost and Goron usefully illuminate the machinery behind that operation.

Goron acknowledges David Cannidine's reminder that "there is no such thing as *the* Late Victorian and Edwardian middle class" (9), and thus accepts a wide spectrum of those involved in the Savoy as all representative of middle class ideals. Too wide? "Those members of the D'Oyly Carte organisation who directly influenced audience reception—

author, composer, management, designers, actors and musicians—could be thought of as earning the same kind of wages and embracing the same 'respectable' social and cultural standards as those which characterised the attitudes of the Victorian 'middle classes' " (17). At least in terms of earnings, it is hard to know how the author, composer, and impresario can be grouped with anyone else in the organization: despite their middle or lower-middle class origins, Gilbert, Sullivan, and D'Oyly Carte became extremely wealthy off of the Savoy. Sullivan, in particular, made his best efforts to infiltrate aristocratic circles, and it is a stretch to regard him as a prototype of middle-class respectability. Nonetheless, Goron is right to emphasize the middle-class ethos exuded by the Savoy, regardless of royal patronage and the high-society audience at the premieres—not typical of a production's audience as a whole. Moreover, the D'Oyly Carte company's behavioral expectations for every employee—even the very humblest—manifested middle class aspirations. (The one chapter of this book to have been published previously is the aptly titled article "The D'Oyly Carte Boarding School': Female Respectability at the Savoy," which appeared in the *New Theatre Quarterly* in 2010.)



For me the most valuable part of this book is the chapter devoted to a multi-faceted description of "a notional evening visit to *Patience* at the Savoy Theatre, perhaps during the late spring of 1882" (73). Although Goron achieves this in considerably fewer words, I was reminded of Christopher Small's minutely detailed reading of the concert hall experience in his *Musicking: The Meanings of Performing and Listening* (Wesleyan, 1998). This chapter would on its own place the book on par with Oost as required reading for those working on West End theater in the last quarter of the nineteenth century, to say nothing of anyone specializing in Gilbert, Sullivan, or Carte.

An introduction and conclusion frame six chapters, the last of which seemed only tangentially connected to the rest of the book. Titled "'The Placid English Style': Ideology and Performance," it did not wholly convince me that the Savoy style of performance was a natural component of the "respectability" ethos, although it was clearly congruent with it. The autocratic Gilbert demanded a markedly different performance style from his players than what was going on in other houses—but was this tied to ideology or merely to taste? There is no smoking gun to answer the question.

Goron turns up fascinating nuggets from beyond the margins of the Gilbert and Sullivan literature (for example, the account of an 1892 East London "Gilbert and Sullivan Bazaar" [226], or the discussion of an 1888 *Young Folks Paper* short story, "Beneath London," set in a nightmarish, fantastical Savoy [116].) The book—based on his dissertation—is the first (and as yet the only) in a new series from Palgrave devoted to exploring nuances of "British identity; aesthetics and dramaturgies; [and] practices and politics" (1). This bodes well.

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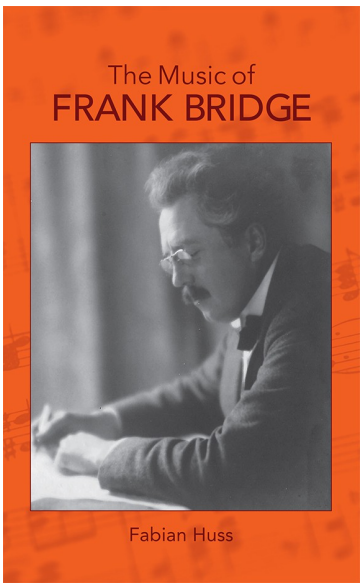

The Music of Frank Bridge. Fabian Huss. Woodbridge, UK: Boydell Press, 2015. x + 249 pp. ISBN 978-1-7832-7059-0 (hardcover).

This is the first comprehensive overview of Frank Bridge's music since the book-length studies of the 1970s (Peter Pirie and Anthony Payne) and the pioneering thematic catalogue of Paul Hindmarsh (1983). The book does not quite fit the traditional "life and works" format since it focuses almost exclusively on Bridge's "works." At its heart is a wonderfully detailed examination of some thirty-nine major compositions, beginning with the String Quartet in B-flat (1900), an early student work, and ending with the *Overture: Rebus* (1940). The "life" does get some attention, of course, but mostly to set the scene for individual works (when and where each was composed, who the initial performers were, etc.). The exceptions are two short chapters—the first on Bridge's patron Elizabeth Sprague Coolidge, the second on his pupil Benjamin Britten—that address aspects of the composer's business arrangements and artistic views, while also problematizing aspects of his reception history.

Huss's analytical writing is graced by a clear expository prose style that makes excellent sense of the music itself. Generally, his method is to focus on large-scale strategies of repetition and contrast, a "dialectical" approach particularly well suited to the expansive instrumental genres that Bridge favored. Concentrating on this repertory (to the near exclusion of the songs and shorter piano works), the author makes convincing claims about Bridge's life-long devotion to the logical forms and teleological processes he internalized as a young musician coming of age in "Germanocentric" late-Victorian Britain. Not that Bridge scorned other influences. French impressionism was rapidly assimilated, though ingeniously combined with his default "German" approach, and he was quick to embrace expressionism and other techniques of the early twentieth-century continental avant-garde. Huss is particularly good on what he calls Bridge's "post-tonal idiom," and the crash course he gives the reader on Fortean pitch-class and other forms of advanced analysis provides a useful foundation from which to examine the complexity of the late music. Still, as Huss points out, this innovative language was generally grafted onto syntax and designs familiar from Bridge's earlier music, suggesting an "inherent traditionalism" (7) in the composer's makeup that makes for a striking unity across his entire career.

"Traditional" is not a label usually affixed to Bridge's music, and its appearance here is an indication that Huss is working within a new paradigm. The long-standing narrative about Bridge is that, a few pretty salon works aside, he was a radical "outsider" who resisted the narrow conservativism of the so-called English Musical Renaissance (henceforth EMR) by embracing the continental avant-garde, and, further, that these stylistic choices had an unfairly detrimental effect on his career and reputation in Britain. Recent work by scholars like J.P.E. Harper-Scott, Daniel Grimley, and Alain Frogley has shown, however, that the EMR mainstream, from Elgar to Vaughan Williams to Howells, was more seriously engaged with contemporary modernist European developments than previously thought, and this naturally renders the old "outsider" account harder to sustain. Huss accordingly emphasizes Bridge's nineteenth-century (and largely Brahmsian) "formalist" aesthetic, and downplays

the extremism of the composer's style in the 1920s and 30s. He accurately labels this style as "*post*-tonal," not "atonal," cites a surprisingly large number of positive newspaper notices (as well as many negative ones) during these years, and even goes out of his way to identify artistic shortcomings in one of the composer's most advanced works from the period, *Phantasm* (1931). He chastises Britten for willfully exaggerating Bridge's pacifism—supposedly one source of his artistic "dissidence"—and, indeed, takes a dim view of Britten's role in Bridge's reception generally. Above all, he notes that Bridge, far from being a starving artist, was actually quite successful financially, even suggesting that his failure to get on with the central figures and institutions of the EMR was owing in part to his personal prickliness and lack of social tact.

All this signals a refreshing and welcome change from the reverse snobbism that has held Bridge up as a modernist hero in a world of conservative mediocrity. Yet it is only half the story of the book, which for all its revisionist tendencies quietly (and ultimately rather firmly) reverts to the "outsider" narrative. Take the question of Bridge's "Englishness." Huss generates an impressive list of ways that Bridge might be seen to be in step with his British contemporaries—his training at the Royal College of Music under Stanford, his long engagement with the Tudor *phantasie* pseudo-genre (itself dreamed up by W.W. Cobbett for his chamber music competitions), his frequent recourse to pastoral tropes and "topics," his attraction to nature themes and to landscape depiction generally, and the long shadow thrown over his later music by the First World War. Huss duly notes these parallels and commonalities but really only in passing; the substantive discussion, clearly, is dedicated to demonstrating Bridge's *differences* from his fellows. Thus Bridge's "formalism" is "modernist," while that of the EMR mainstream is "traditional" (164). His modernism is radical, that of his contemporaries "moderate" (83). His "self-conscious sense of national identity" (164)—presented as highly personal and idiosyncratic—is seen to contrast with the coarser, not to say blimpish, nationalism of his compatriots. Bridge is ever looking forward, the others back. An important exception occurs during Bridge's early period, where the sumptuous lyricism of his string writing "relate[s] closely" to contemporaneous British styles (70). But this, of course, was before the composer had reached maturity; by World War I, Bridge had begun to break away from the "naïve, unselfconscious earnestness of [his] early style, diverging decisively from many mainstream trends in British music" (91).

My complaint is not with the details of the argument *per se*—clearly, Bridge did explore the continental avant-garde more deeply than his contemporaries—but rather with its tone. Huss appears to *want* to discard the tendentious assertions of the old Bridge narrative, but the above passages (especially the implication that the EMR mainstream, unlike Bridge, *remained* "naïve" and "earnest" after 1914) suggest he has not wholly succeeded. Early in the book (4), he makes an interesting suggestion about the differences between a "restrained" and "socially responsible" *British* modernism and a more unruly and socially dissident *continental* modernism. This seems an altogether reasonable assertion given the quite different modernist musics emanating from these regions and the very different sociologies (one originating in a socially-empowered intelligentsia, the other in a largely marginalized one) that undergird and ultimately explain those musics. Yet it is clear that Huss ultimately views the latter as superior to the former, and for all the usual reasons stemming from the prestige reflexively accorded avant-garde art, so often credited with exposing social complacency and false consciousness. Never mind that knee-jerk admiration for such art, and on these very grounds, is increasingly discredited in the field of

historical musicology. For Huss, avant-garde modernism appears still to form an absolute criterion of value, one that here seems to have undermined his otherwise carefully revisionist intentions.

The bias is subtle. The pages dedicated to the composer's impressionist technique, for example, simplify the aesthetics of that artistic movement, focusing exclusively on its interior subjective and emotional qualities (that is, its connections to a burgeoning modernist sensibility), while ignoring its more prosaic origins in nineteenth-century realism and naturalism. Also slightly slanted is the discussion of Bridge's "formalism," a term that Huss associates with a non-programmatic, anti-nationalistic, and ultimately Brahmsian aesthetic that places the composer in the vanguard of a Bloomsburian culture of decontextualized abstraction. Yet he is also described as a "neo-Romantic" (7), heir to the New German School, committed to the symphonic poem (his last essay in the genre dates from as late as 1927), and lastingly influenced by Schoenberg's expressionist technique. We are left wondering just how Bridge is to be categorized, and whether these rapid shifts of perspective—even the attempts to merge them—reflect a propensity to paint him as progressive in as many different ways as possible. A similar prejudice creeps into the account of his personal "prickliness," which, as noted above, Huss partly blames for his poor relations with the EMR. But by going on to link this trait to Bridge's exacting professionalism and perfectionism—and by tracing *these* qualities, in turn, back to a social insecurity born of a modest upbringing—he effectively overrides this explanation and reverts to the "heroic" narrative of the brilliant technician running afoul of an old-boy culture of "gentlemanly" amateurism (79–80).

Not that Huss is entirely off target. As noted above, the EMR's "restrained" modernism owed something to the relative privilege of many of its leading figures, whose secure place in society encouraged a traditionally "moral" approach to art and aesthetics that stood at odds with ultra-modern iconoclasm. Further, it is undeniable that Bridge attracted hostility for stepping outside the prescribed boundaries of those aesthetics. In this respect, Huss is surely justified in plying the old saws, at least a bit, and we can appreciate the difficulty he has placed himself in by officially setting his hat against received tradition. The trick is in figuring out a way to balance the two viewpoints—no easy task in the case of a borderline figure like Bridge. To his credit, Huss sometimes gets close to finding that balance, as when he states (88) that the kind of radical rethinking of musical form exemplified by the Second Viennese School was "as unthinkable for Bridge as for his less daring British contemporaries." If he does not always succeed in maintaining this equilibrium and the book lacks consistency in this area, it may well be because the siren call of avant-garde radicalism and innovation remains difficult to resist, even two decades into the twenty-first century.

This particular issue aside, the book has a great many superb qualities, not least in the top-notch analysis of the music itself and in the sophisticated social and cultural backdrop against which it is discussed. Huss possesses a deep understanding of the central aesthetic issues and artistic trends of the period, and handles them to brilliant, even virtuoso effect. For these reasons alone, the book is essential reading for students of the turn-of-the-twentieth-century British music scene.

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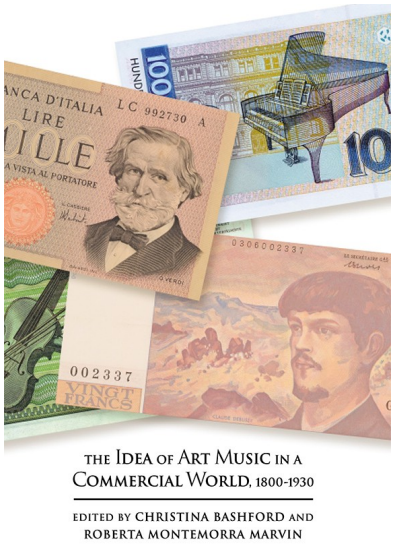
The Idea of Art Music in a Commercial World, 1800-1930. Christina Bashford and Roberta Montemorra Marvin, eds. Woodbridge, UK; Rochester, NY: Boydell, 2016. 368 pp. ISBN 978-1-7832-7065-1 (hardcover).



In this volume, two well-respected scholars in their field come together to edit a very impressive array of essays on the commercial side of Victorian art music. Christina Bashford (*The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* [Boydell 2007] and other works) and Roberta Montemorra Marvin (*The Politics of Verdi's 'Cantica'* [Royal Musical Association Monographs, Ashgate 2014] and related scholarship) solicited the work of other established specialists in musicology, the classics, and foreign languages. Through thirteen interesting and well-researched essays, on such diverse topics as piano arrangements of Rossini's military marches and ancient Greek music in American newspapers, these researchers advance our thinking on pivotal issues of money and music during the long nineteenth century.

Indeed, this is important territory to pursue given the pedestal upon which art music has continued to be placed, arguably beginning with nineteenth-century Germans Arthur Schopenhauer and Frederick Nietzsche, and continuing with Walter Pater's "art for art's sake" doctrines. Addressing this perceived bias even in music scholarship—"art music and money" as "uncomfortable bedfellows" (3–4), which Bashford roots particularly in the mid-twentieth writings of Theodor Adorno and Carl Dahlhaus—Bashford's introduction acknowledges and usefully describes more recent research that has moved beyond this prejudice to explore the many exciting ways publicity, sheet music, musical branding, and even the explosion of new musical genres created a market for music unparalleled before the nineteenth century. The book complements this burgeoning scholarship and brings to it new insight as well; as Bashford writes in her comprehensive introduction:

> By necessity it discusses the workings of the commerce of music, but it pushes beyond the usual questions of markets and economics that anchor much of the existing scholarship on the history of the music business. Showcasing fresh research into the ways in which art music functioned in tandem with commerce in nineteenth- and early-twentieth-century Europe and North America, the contributions explore how the *idea* of art music—and its associated culture, including performers, institutions and instruments—played out in the modernizing musical marketplace. (6)

The Idea of Art Music in a Commercial World does not purport to be comprehensively British and, in fact, its occasional forays into American, Canadian, and German subjects suggest breadth, not necessarily depth, on that topic. On the other hand, the content suggests a transnational sweep that also works against the existing view of British music being more "commercialized" than that of other nations.

In pursuing the "idea" of art music, the book's editors are less interested in artworks per se than artists, repertoires, and consumers. Consequently, topics are broken into five useful categories for reflection: Publishers, Personalities, Instruments, Repertoires, and Settings. Leading off Part I, "Publishers," Denise Gallo's "Selling 'Celebrity': The Role of the Dedication in Marketing Piano Arrangements of Rossini's Military Marches" explores how music publishers used a famous celebrity to sell piano music, ironically distancing this music from Rossini in the process. Likewise, Michela Ronzani, in "Creating Success and Forming Imaginaries: The Innovative Publicity Campaign for Puccini's *La Bohème*" considers the success and criticisms of the publisher Ricordi's marketing of Puccini's *La Bohème,* which successfully used advertising to sell the opera but consequently distanced intellectuals from Puccini. In "Novello, John Stainer and Commercial Opportunities in the Nineteenth-Century British Amateur Music Market," David Wright shows how the music publisher used the amateur singing market to successfully promote the work of composers such as Stainer, although the practice kept those same composers writing sacred music, therefore discouraging expansion into more ambitious symphonic music.

Part II, "Personalities," opens with George Biddlecombe's engaging "Jenny Lind, Illustration, Song and the Relationship between Prima Donna and Public." In the essay, the author argues that the ballad and its sheet music are often missing in Lind scholarship, but such printed music, in fact, provided an acceptable, visual way for Lind to enter the home, giving legitimacy to women's domestic music-making. The next personality considered in this section is Richard Wagner, in Nicholas Vazsonyi's "A German in Paris: Richard Wagner and the Masking of Commodification." As the title suggests, Wagner may have emphasized his German disinterest in money, yet he also self-promoted his reputation and works (through his autobiographical tracts) all his life, but especially with his last opera *Parsifal*, Vazsonyi argues. Fiona M. Palmer explores "Conductors and Self-Promotion in the British Nineteenth-Century Marketplace," focusing on Julius Benedict (1804–85) and Frederic Cowen (1852–1935), who represent the challenges to self-promotion of British composers of the era. Cowen does so more aggressively and, as a result, provides more controversy.

Part III, "Instruments," is likewise an engrossing section on pianos and violins, respectively, opening with Catherine Hennessy Wolter's essay, " 'What the Piano[la] Means to the Home': Advertising of Conventional and Player Pianos in the *Saturday Evening Post* and *Ladies' Home Journal,* 1914–17." Here, Wolter considers marketing strategies and considerations of audience as manufacturers of both the conventional piano and the more fashionable player piano sought wider markets, particularly male, in these two prominent early-twentieth-century American journals. Also attuned to class and gender issues, Bashford turns our attention back to late nineteenth-century England to show violin playing as it opened up to both the working class and women in "Art, Commerce and Artisanship: Violin Culture in Britain, c. 1880–1920." Marketing of the violin tapped into the native artisan workmanship and the Arts and Crafts movement even while, Bashford notes, more and more violins were mass-produced by technological means.

The fourth section considers "Repertoires." Jon Solomon returns us to early twentieth-century America in "Read All About It! Ancient Greek Music Hits American Newspapers, 1875–1938." He considers a renaissance in Greek music during these decades as scholarly discoveries of ancient music ignited a new burgeoning, popular interest. This widening came at a cost, however, as composers freely adapted from the originals to appeal to amateur audiences. Roberta Montemorra Marvin considers other such fabricated markets in

"Selling a 'False Verdi' in Victorian London," in which she uses Verdi's *Don Carlos* and *Aida* as case studies to show how marketing between the Italian and English premieres of operas (through concert selections, sheet music, etc.) could have a significant effect on the success of the premiere in England; such marketing, lacking for *Don Carlos,* greatly helped *Aida.*

The final section, "Settings," is less homogenous, the three essays treating "interrelationships of musical activities, cultural ideas and commercial concerns in specific settings" (14). First, in "Schicht, Hauptmann, Mendelssohn and the Consumption of Sacred Music in Leipzig," Jeffrey S. Sposato focuses on the specific setting of Leipzig in the late 1700s through mid-1800s, making the fascinating argument that, in an attempt to increase church congregations, *thomaskanters* of city churches—employing Schicht and Hauptmann as his primary examples—used their connections with concert-hall directors (like Mendelssohn at the Gewandhaus) and knowledge of classical composers to bring appealing, large-scale sacred music works (such as the cantatas and masses of Bach) into church services, successfully wooing back congregants. David Gramit's setting of importance is Edmonton, Canada, where, in his essay "The Business of Music on the Peripheries of Empire: A Turn-of-the-Century Case Study," he shows how this settler colonial town used art music, and the consequent "music business" through teachers and musicians, to promote itself as a civilized, sophisticated metropolis, at the exclusion of popular and native musics. Jann Pasler's " 'Disguised Publicity' and the Performativity of Taste: Musical Scores in French Magazines and Newspapers of the Belle Ēpoque" rounds out the section and volume in a groundbreaking, expansive gesture. Examining the many musical scores published in French magazines and newspapers between 1870 and 1930 that "point to taste as performative" (299), Pasler argues the inclusivity such scores provided, cutting across class and gender lines to make "high music" accessible to the masses, popular music known to bourgeois and aristocrat audiences, and women-composers' music more marketable in broad ways.

All essays are linked by a high level of primary research, careful consideration of social as well as market forces, and engaging examples and writing. All authors were allowed a generous amount of footnotes which, while space consuming, do provide for useful additional thoughts. The editors and Boydell are to be commended for likewise consenting to a great number of images, from original scores to advertisement reproductions, which enhance these essays. Overall, a great deal of care went into the editing and organization of this volume. It is a valuable resource and scholars, especially those of nineteenth-century music history, should find room for it on their shelves.

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